



Handwritten musical notation on aged paper, featuring staves and notes, likely from a manuscript.

The image shows a single page from an old manuscript, featuring handwritten musical notation. The notation is written on five-line staves. The notes are small, dark, and somewhat faded, suggesting the age of the document. The paper is yellowed and shows signs of wear, including small dark spots and a slightly uneven texture. The notation appears to be a form of early musical notation, possibly from a medieval or early modern manuscript. The page is slightly curved, and the binding is visible on the left edge.

Cumberland L. M.

Air

g^o 3/2

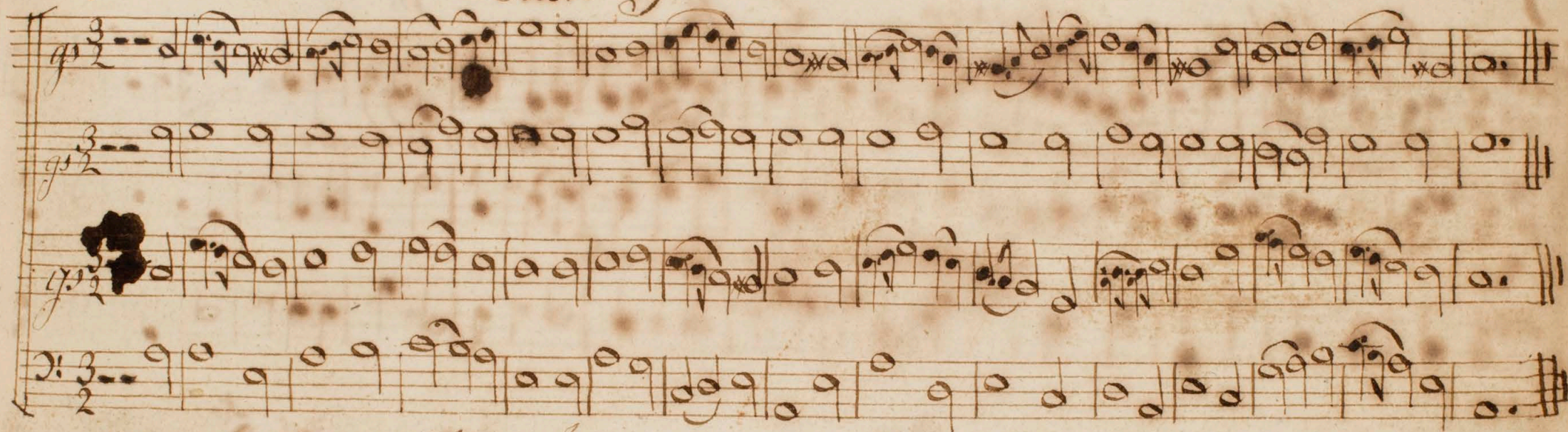
g^o 3/2

g^o 3/2

The first system of the musical score consists of three staves. Each staff begins with a treble clef and a 3/2 time signature. The first staff is marked 'g^o 3/2' and contains a series of notes, including a half rest followed by a half note, and a triplet of eighth notes. The second staff is also marked 'g^o 3/2' and continues the melodic line. The third staff, marked 'g^o 3/2', concludes the system with a large, dark ink blot obscuring the final notes.

The second system of the musical score consists of three staves. Each staff begins with a treble clef. The notation continues from the first system, featuring various note values, rests, and accidentals. The system concludes with double bar lines on each staff, indicating the end of the piece.

Buckingham C. M.



Barby C. M.



1

Andate Affettuoso

Easter

L. M.

H. Madon

Handwritten musical score for the first system, featuring three staves. The first staff is in G major (one sharp) and 3/4 time, with lyrics in Italian: "He dies the friend of sinners dies" and "A solemn darkness veils the skies". The second staff is in G major and 3/4 time, with lyrics in Italian: "Lo salem's daughter weep around". The third staff is in D major (two sharps) and 3/4 time, with lyrics in Italian: "a".

2

*Piano**Fort* *Pia**For Pia*

Handwritten musical score for the second system, featuring three staves. The first staff is in C major and common time, with lyrics in Italian: "Come saint and drop a tear or two". The second staff is in C major and common time, with lyrics in Italian: "For him who groans beneath your load". The third staff is in C major and common time, with lyrics in Italian: "Hidden trembling shakes the ground" and "We shed a thousand drops for you".

3

allegretto

Thousand drops of richer blood

The lord of glory dies for men But to what sudden joy we

Hear, love and grief beyond degree

viva

See

The rising god forsakes the tomb

welcome

Jesus the dead revives again

In vain the tomb forbids his rise

and shout him

Cherubic legions guard him home

1 *Pia*

Easter continued

to the skies Break off your tears ye saints and tell
Sing how he spoilt the hosts of hell
How high our great deliverer reigns
and led the monster

2

recit. Loud

Pia

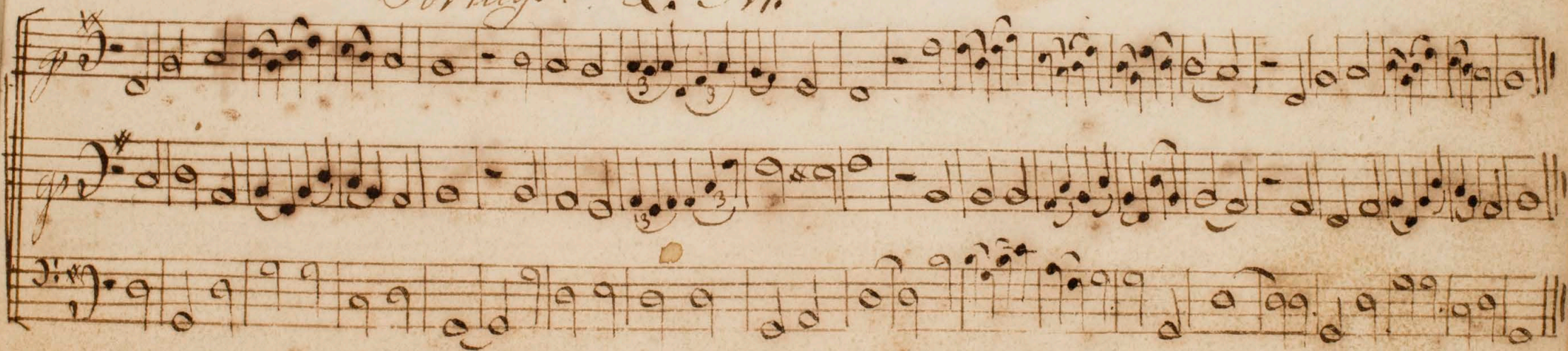
Death's chains Say live for ever wondrous king
then ask the monster
Born to redeem and strong to save

where thy sting

And where thy victory boasting grave: and where he



Portugal. L. M.



Suffolk L. M. 32nd Hymn



Sorrows Tear L. M.

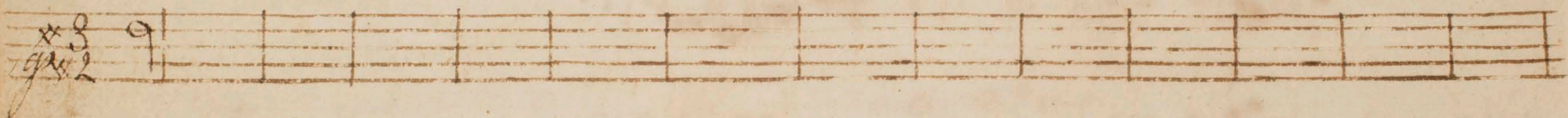
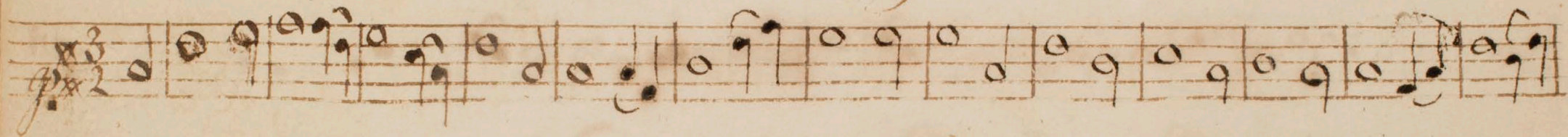


1st Sweet spirit if thy Arcy sleep
Nor sees my tears nor hear my sigh
Oh I will weep in luxury weep
Till the last heart drop fills my eye

2nd But if thy sainted soul can feel
and mingle in our misery
Thine then my broken heart I'll seal
Thou shalt not hear one sigh from me

Immortality

146th P. as the 113th



the M

A handwritten musical score on four staves. The notation is in brown ink on aged, slightly stained paper. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of quarter and eighth notes, with some rests. Above the first staff, a '1' is written above the 10th measure, and a '2' is written above the 15th measure. Above the second staff, a '1' is written above the 7th measure, and a '2' is written above the 12th measure. Above the third staff, a '2' is written above the 15th measure. Above the fourth staff, a '1' is written above the 10th measure, and a '2' is written above the 15th measure. The staves end with double bar lines. The handwriting is elegant and typical of 18th or 19th-century musical notation.

1 2

1 2

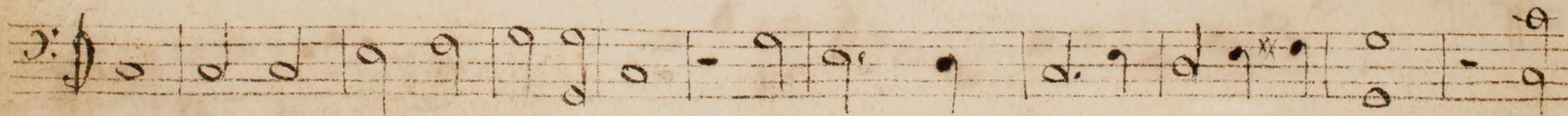
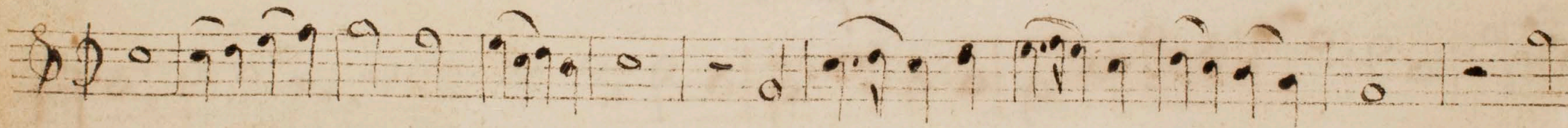
2

1 2

or Immortality alone

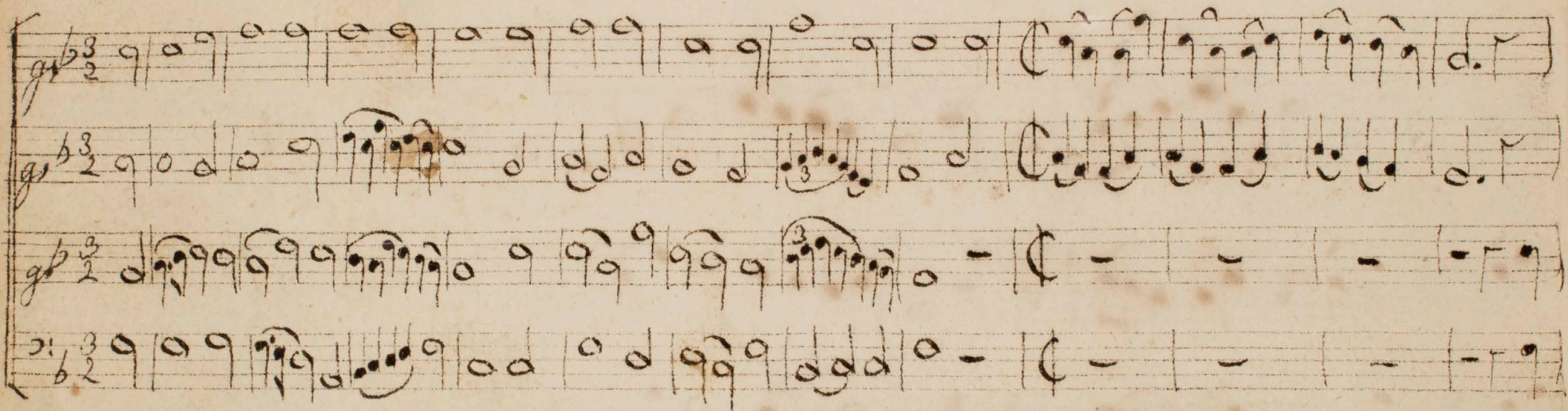
Stanhfield

L. M.





Scituate L. M.



Greenwich

on a spark of glimmering day



Plunge in a gulf of dark despair we wretched sinners lay, without one cheerful beam of hope

with pitying eyes the prince of grace



Behold our helpless helpless grief he saw and Dazzling love he came he

3rd

Lively

With Joyful Joyful haste he fled

and

Came to our relief Down from the shining seats above

Enter'd the grave in mortal flesh

4th

Slow & soft

via

Dwelt & Dwelt & Dwelt among the dead

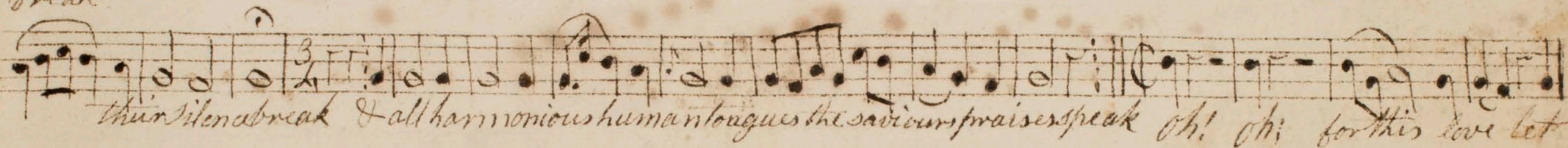
their lasting silence

Oh! Oh! for this love let rocks and hills their lasting silence break

5th
5th

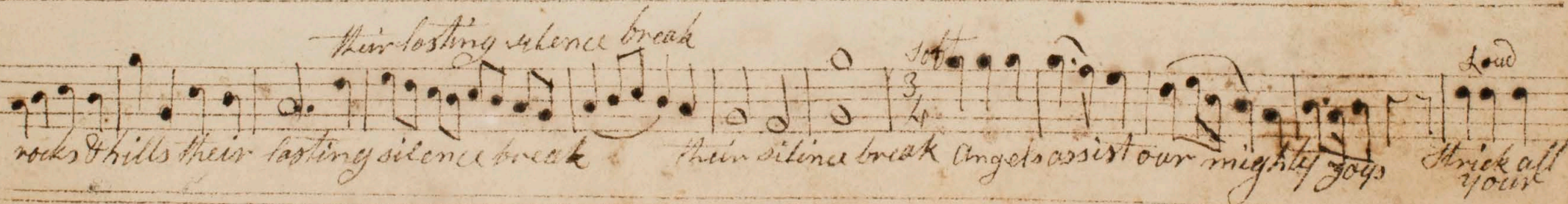
via

Break



6th
6th

their lasting silence break



but when you raise your highest notes your highest notes
harp your harp of gold his love his love

Soft

his love can never be told his love can never be told

Tenor

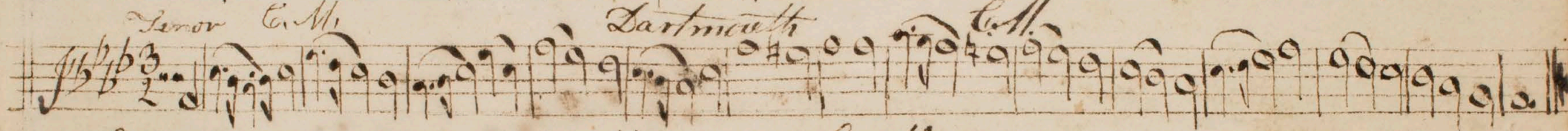
Ireland C. M.



Tenor C. M.

Dartmouth

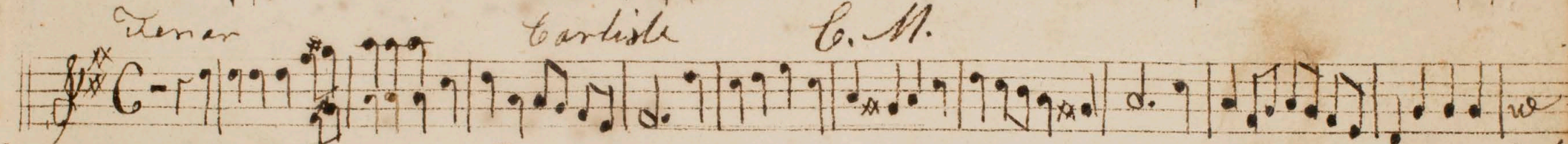
C. M.



Tenor

Carlisle

C. M.



Carlisle Concluded

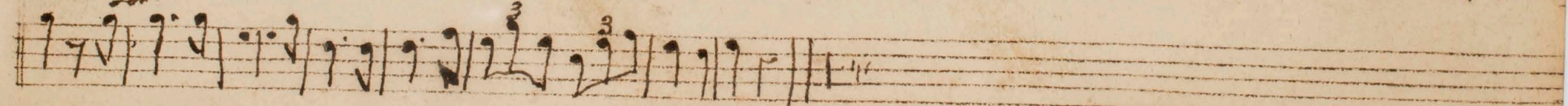
Tenor My own second C. M.



Ri



Lo





Secilian Mariners Hymn L. M.



Long Metre, ✓ Common
 St. Peter's Plymouth
 Blendon Plymton
 Virginia Barroway
 Old Hundred Banby
 Portugal Buckingham
 Cumberland Christmas
 Alleluys St. Martins
 1485 Newmark
 Denmark China
 Suffolk Bantage
 Brookfield Meer
 Cattlestreet
 Bath
 Wells & Wincham

S. M. P. M.
 Little Harborough Heymouth 128
 Peckham Dalston 122
 Pelham Londalb - old 59th
 Sutton 113th M.
 Orange
 Asselt
 • Loozincay
 • Stafford

• Sunderland
 • Montlake
 St. Peter
 Hotham
 Tarnworth
 Trinity
 Easter

For 1815

In addition to the common list Marked thus •